SMITHSONIAN
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(Frank)

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mercial and portrait photographers, who, naturally, are somewhat reluctant to give them up. Such photographers must realize that their Government should not be handicapped and that it is their duty to offer their lenses for this greater use. Many other makes of lenses are on the market today which fill all the purposes that commercial and professional photography requires, so business need not be suspended if your lens is supplied to the Government.

In a large city, recently, the Photographic Division asked a photographer to call a meeting of all those in his profession in order to explain to them the vital necessity that the Government secure high-powered, long-focus Anastigmats. The results obtained were wonderful. There may not have been such a meeting called in your city but, just the same, you too can help the cause by making it your duty to tell brother photographers about this important need for lenses.

The War Department realizes that the morale of an army depends largely on the whole-hearted backing of those to whom the privilege of fighting in the front lines has been denied, so if you want to share in this great struggle which democracy is waging against militarism, don't be a slacker by withholding *your* lens that can be used to such good advantage right now.

ARE YOU GOING TO HELP?

Pictorial Photography Exhibition

The Clarence H. White School of Photography, 122 East Seventeenth Street, New York, was held from December 18th to January 12th, 1918. All the prints in the exhibition were of the pictorial class and were the work of the Alumni of the White School of Photography, and it was therefore very educational in intent. In each instance the printing medium used was indicated.

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Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

I. WHISTLER'S LESSON OF SIMPLICITY

A LARGE exhibition of paintings is always of special interest to the student of composition, as it reveals in a comprehensive manner all the various methods that are prevalent in contemporary art. The larger such an exhibition is the better it serves the purpose of information, for no matter how partial the jury may have been and how much they may have favored a particular school, there are always enough individual efforts to show the differences of style, conception and representation. All it needs is careful comparative study, and this sifting process is sure to be of educational value.

For this reason I have selected a number of paintings by well-known artists here and abroad (from the Panama-Pacific International Exhibition) as illustrations for a series of articles, in which I intend to discuss and point out the various factors that are used to make portraiture more pictorial and interesting to the general public. 1915

The democractic application and distribution of photographic portraiture does not seem to have interfered with the profession of portrait painting, as Delacroix predicted when he saw the first daguerreotypes. On the contrary, the patronage, to judge from exhibits, has grown more liberal than before. There was a time when the painter learned a good deal from photography, but he soon adjusted himself to the new conditions, and still sets the fashion in all pictorial arrangements, due largely to the esthetic importance of his medium and the leisure and license which the latter grants him in constructing a pleasing image. Painters, furthermore, are very anxious not to make anything look too "photographic." They use all possible devices

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"Mrs. Cobden" by James McNeill Whistler

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to make their portraits resemble pictures and try to get as far away as they can from mere bust and figure compositions. Through this endeavor portraiture has become much more varied in expression than in former periods. The photographer, conscious of the drawbacks and gaps of constant representation, has always looked up to the portrait painter as a guide, and only when his technique could not keep pace with certain achievements of the brush has he gone his own way.

To study the rudiments of composition no doubt the Old Masters are best, while the more intimate treatment of the modern figure in the costume and surroundings of the day can be acquired more readily from a study of contemporary masters, such as will be discussed from manifold viewpoints in these papers.

Whistler was one of the first to realize that portraiture had to be imbued with something of a new spirit. Few painters have experimented so constantly with the problem of single figure arrangements. Aside from his color innovations, in which he preferred the use of sober and neutral tints, he is largely responsible for the tonal vogue in amateur photography. His idea of a portrait was not to centralize all interest on the face, but rather to convey the likeness quality by general appearance, deportment and gesture, as well as by facial expression.

His portrait of Mrs. Cobden is one of his least known, still it is perfect in its way. Whistler's portraits invariably show clearness of conception. They are scientifically composed, yet at the same time free from all pedantry of learning. He avoids all exaggeration and disdains unnecessary embellishments. The sitter must tell her own story. In this case it is a middle-aged lady in a smart but exceedingly simple gown. The lighter colored material of the V-shaped insert and of the two sleeves, looking like gloves, no doubt decided the arrangement. Do you notice how sym-

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metrically the figure is placed? And yet it does not impress one as being symmetrical; there is nothing decorative about the figure. This effect is due to the softness of outlines and the exquisite balance of parts.

The figure is seen from above, the difficult foreshortening of the lap is skillfully handled and adds a certain dignity to the upper part of the figure.

Whistler was a master of broad treatment by the means of large tonal planes. His tonal schemes, however, are difficult to utilize in ordinary photography, as they were carried out by slight variations of color and not by monochrome, a fact that many of his imitators seem to forget.

His most valuable contribution to portrait photographers has to be found in two rather abstract qualities, his unpretentious refinement and rare simplicity.

A Convenient Electric Heater

THE ANSCO Research Laboratory has recently made a thorough test of a new electric heater which is sold under the trade name "Marvel." The heater is made by the Capital Novelty Co. of Lincoln, Nebr., and distributed by The Western General Sales Co., 138 North 12th Street, Lincoln, Nebr.

The heater has so many good points that the following report is printed verbatim for the benefit of our readers:

"We have tested The Marvel Electric Heater, and find it very efficient.

"One pint of water at an initial temperature of 35 degrees Fahrenheit was brought to the usual development temperature, namely, 65 degrees, in half a minute, and brought to the boiling point in $2\frac{1}{4}$ minutes.

"This heater is a very great improvement upon the previous types, of which "El Boilo" was perhaps the most used. With that it was necessary to have the

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tube completely immersed in water before switching on the current, otherwise the heating filaments were destroyed. The principle adopted in The Marvel Electric Heater is quite ingenious. It is permanently wired so that there is no open circuit, and it is only upon immersion in water that the circuit is completed, the water itself acting as the conductor.

The Marvel Electric Heater

"It would seem that this little heater should have many uses in a photographic darkroom. It is well to bear in mind the warning issued by the makers and not use it in connection with any metal vessels."

Further information may be secured from the makers or distributors of The Marvel Electric Heater on written request directed to them.

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Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

• II. A DEFINITION OF COMPOSITION

I N the majority of cases when we come across a print and define it as being a "good composition," we will find at closer scrutiny that it is the excellence of line-work which makes it so. There is a good reason for this. Line is the soul of composition. Of course, there are many different methods of arrangement. In making a composition we may be dominated either by tonality, by light and shade division, or a balance of symmetrical proportions, but there is or always should be an underlying shape to control our manipulations. And shapes are nothing but planes with distinct boundary lines. This is the very beginning of all knowledge of composition.

Line-composition remains truest to this fundamental law. One actually sees the line, or in another word, the *drawing*. The mistake of artists that they attach themselves too much to detail and neglect the whole, is more easily avoided in this method. A distinct linear plan assures unity of effect, and the most important thing in such arrangements is the beauty of the relation of the leading lines to one another. Both our illustrations are expressive examples of line composition. In "The Young Mother" we have an oblong picture-area with a certain parallelism of long horizontal lines. In "Brother and Sister" it is the actual triangular shape which rules the composition. In both the leading idea of structure is well developed.

In Mary Curtis Richardson's picture the point of interest is located in the upper left corner, a rather peculiar selection for so large an area. But you will notice that the line-work grows more intricate in that part of the picture by the introduction of diagonal lines, and that the emotional element of the subject

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itself attracts the attention of the beholder. Our gaze is naturally fastened there and quickly returns to it whenever it indulges in an excursion sideways or toward

"Brother and Sister" by M. Jean McLane

the lower margin. All that was necessary to fill that comparatively large space was to introduce a few sweeping lines that would please the eye but in no

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way offer the same an opportunity to linger there any length of time over unimportant but too conspicuous details.

The mechanism of this linear scheme is as follows: First, the long horizontal lines of the settee, and of the exaggerated length of the mother's body. And these are balanced by two series of diagonal lines, one set running from right to left as seen in the pillows, the infant's body and the mother's upper arm, the other in the opposite direction, clearly traceable in the position of the two heads, the mother's forearm and feet, and the infant's uplifted leg. It is just a simple play of lines.

In the McLane portrait the success of the composition depended solely on the placing of a striking, almost symmetrical, silhouette against a plain background and the arrangement of outlines within the triangular shape. By making these lines symmetrical in tendency the problem was satisfactorily solved. The leading shapes complement each other, the faces hold the main interest and neither of the figures appears to be more important than the other. (The latter is quite a remarkable accomplishment.)

So we see that some of the younger painters still adhere to pure line-composition. The less complex the linear elements are, the easier they are brought into harmony. Besides, it accentuates the impression. All sorts of awkward and inadequate lines and curves are sure to appear, and it is the artist's task to weld them together into a solid whole. It is natural that here and there we should see the imprint of his determination, the mark of his individuality, for it is in all cases a difficult undertaking and successful only when the different line elements are reduced to their simplest expression and brought down to fundamental principles, or to use a term which seems to please the modern artist better, to their geometrical relations.

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"The Young Mother" by Mary Curtis Richardson

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Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

III. THE IMPORTANCE OF CHARACTER DELINEATION

IT is curious how many portrait painters are fond of mentioning as one of their special accomplishments their ability of interpreting character. They point to all sorts of types that they have delineated, and seem to be particularly proud of the contrast and diversity of appearances that these performances convey.

This, quite naturally, leads many into over-emphasis of character, as for instance in the Henri portrait, where even the title "Himself" indicates that unmitigated truth was the main purpose of representation. The photographer cannot go quite so far as that. He cannot represent sitters in shirt sleeves, nor show a face with all its natural blemishes. He naturally strives for a certain uniformity of style which transforms irregularities and omissions of nature into something that is more pleasant to contemplate.

Still a judicious accentuation of decided traits of physiognomy and deportment would hardly be amiss in portrait photography. True character delineation is really nothing further than faithful recording of outward appearances. It is not, as the artists claim, any special gift of interpretation. The realistic portrayer likes his personages as they are. Nature appears to him excellent, every person is worthy of interest and there is no need of change. All he cares for is to add some arrangement, some tone side by side with another, some effect of light, some choice of attitude. He avoids idealization and psychological analysis.

A good deal can be said in favor of this method. For the spice of individuality that necessarily crops up in every interpretation is a most treacherous element. There are any amount of pitfalls that beset one in

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"Himself"
By Robert Henri

United States

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these attempts. For is it not true, that every person, more or less, is a mystery, not only to others but to himself? And is there not something very presumptuous about pretending to know anyone who does not quite know himself? The people we see and say we know, our friends, and those we love, are never what we think them. Often they are not at all like the portraits we conjure up. Still, one cannot help having opinions; it is a necessity of life. And if the portraitist is confronted with a well-known personality, like Pope Benedictus XV, who occupies a peculiar position of prominence and means a good deal to a large part of the public, something has to be done, not necessarily to ennoble his visage and gesture, but to convey his importance. One could not portray him in the Henri fashion. It would look, no matter how impersonally or even reverently done, like satire. Personalities of this type are apt to come to any studio at any time. The painter of the pope's portrait was satisfied with showing him in his everyday regalia against an appropriate background, suggesting a sumptuous interior, and has added nothing but a simple clerical gesture. He has utilized what one might designate as *professional* traits. It represents the minimum of interpretative skill, and somehow this rendering does not quite satisfy. One expects in this case more than a mere costume picture.

This method of character delineation impresses one as being too mild and sober, while the frankness of Henri's style looks too energetic, a trifle extravagant. William M. Chase in his self-portrait comes nearer to a normal standard. It pleases by its *virile* simplicity. We are conscious of repose in looking at it. He did not attempt to show us that he was a celebrated painter, a great teacher, or a curious eccentric per-

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Pope Benedictus XV.
By Horatio Gaighar

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sonality. He wishes to convince the beholder merely that he *is* a personality, and that this is the way he looked. He makes no special appeal to the imagina-

Self-portrait
By William M. Chase

United States

tion, but was satisfied with a lifelike report of characteristic and leading general traits. This seems to be a good healthy way of approaching the problem.

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The Convention at Baltimore

THE president of the Photographers' Association of the Middle Atlantic States, Mr. A. H. Diehl, informs us that the coming convention in Baltimore, March 19th to 22nd, inclusive, is bound to be a success.

We know that Mr. Diehl has worked hard to put this meeting in the records of the top-notch photographic assemblies, and judging by the enthusiasm shown it is safe to say that the attendance will prove a fitting tribute to Mr. Diehl's efforts and those of his staff, to which assistance has been contributed by General Secretary Columbus.

The convention will be opened on Tuesday, March 19, at ten o'clock by President Diehl, and an address of welcome will be made by the mayor of Baltimore. At noon on that day the first "Get-together" luncheon will be enjoyed at the Hotel Rennert, and for Wednesday evening a banquet and dance at the same hotel are planned.

There will be splendid talks and demonstrations by leading photographers, and a fund of new ideas and experiences will be poured out for the benefit of the members. Some of the subjects to be discussed are "Pictorial Photography," by Eugene Hutchinson of Chicago, "Home Portraiture," by W. O. Breckon of Pittsburgh, and "Negative Making," by Dudley Hoyt, New York. There will be a talk by Prof. Edward Lake, Department of Art and Design of the University of Illinois, a business talk by Pirie MacDonald, New York, and demonstrations of airplane photography by members of the U. S. Signal Corps.

At twelve noon on Friday the convention will make the trip by boat to Annapolis, with luncheon on the boat. This will afford many a good opportunity to visit our Naval Academy where a special drill will be given by the middies, which alone will make the trip worth while.

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rate. As stated before, if the holder of War Savings Stamps desires to sell them before maturity, they may be redeemed at any postoffice, the holder receiving the price paid for the stamps plus one cent a month on each stamp. In other words, the plan is simple, straightforward and certain. The holder of the Certificates cannot lose, and he is certain to gain. He is buying the safest security in the world in the most convenient form in which the security of a great government has ever been offered to its people.

Like Liberty Bonds, these War Savings Stamps have behind them the entire resources of the government and the people of the United States. They have the additional advantage that they steadily increase in value from the date of purchase until the date of maturity, and this increase is guaranteed by the government.

If we are to win the war, we must win it as a united people. The efforts of every man, woman and child are necessary if we are to hasten the victorious ending of the war.

This issue of War Savings Certificates and Stamps was authorized by Congress last September. The object is to raise \$2,000,000,000 sought before January 1, 1919.

These stamps are just as necessary in helping to win the war as are the Liberty Bonds themselves, and undoubtedly they will have a much wider appeal. For they will afford thousands who could not buy a \$50.00 or \$100 Liberty Bond an opportunity to materially give expression to their patriotism to the extent that their means will readily allow.

In order to insure receiving PORTRAIT regularly, any change in address should be sent promptly to Promotion Department, Ansco Company, Binghamton, N. Y. In every instance the former address should be given as well as the new address.

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Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

IV. THE PROBLEM OF SPACE IN STANDING FIGURES

IT IS more than likely that every serious student of composition had his share of mental worry and trouble, when he tackled the problem of space in the arrangement of standing figures. Of course, it is easy enough to place a figure against a plain background and thus represent it, but we do not mean by "space" in this instance any division of the picture area, or the harmonious relation of the silhouette of the figure with the remaining space around it. The problem that has worried painters at all times is the suggestion of space behind the figure, as it were. In a good portrait we want the figure to look as if it were standing in space and not as if cut out or pasted on the background.

Furthermore, in using a plain background it is difficult to give the beholder any idea of the height of the sitter. This may seem unimportant but it is, nevertheless, a considerable factor in producing the feeling of likeness. Whistler was not a tall man, he was middle-sized but of slim stature. Is this conveyed in the portrait by Chase? Not at the first glance. But if we look at the foot, placed behind the one that is stepping forward, we become conscious that the lower part of the figure is seen in perspective. Then we realize that the height is not to be judged by a line drawn from the top of the head to the tip of the shoe, but by one that would end somewhere between the two feet. This is rather a roundabout method, but it is unusual, cleverly done, and serves the purpose of information.

As to the space behind the figure, this is accomplished by indicating the line where the floor and the wall meet. Just a differentiation of tone will prove suffi-

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Portrait of Whistler by Wm. M. Chase

United States

Comp. for coll. by Wm. M. Chase

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cient to suggest the receding surface of the floor and the vertical plane of the wall. Whether the larger upper space is to be lighter in tone than the lower one, or *vice versa* is a matter of adjustment. The tonal values of the figure will generally decide it. Whistler and Manet, who are largely responsible for this innovation, experimented both ways. The Old Masters, on the other hand, avoided the separation of tones. They preferred a dark tonality and indicated the division line by perspective drawing.

Of considerable importance is also the placing of this division line, and the clearness of precision with which it is indicated. A little below the knee seems to be about the right place. This means about two to three feet away from the background. Both of the Chase pictures carry out this formula. The Whistler portrait shows the decision line wavering and indistinct while the "Woman with the White Shawl" depicts the floor and wall of an empty room. The latter effect is a trifle bald, and perhaps too matter-of-fact. In the Whistler portrait the vagueness helps the atmospheric suggestion. In both paintings the floor is the darker part of the background. It gives the appearance of solidity to the ground on which the figures stand.

The outlines of the two figures show a decided difference of treatment. In the *Whistler* the contour is vague, *enveloped* as the painters call it, and this probably demanded vagueness of definition in the background, while the clearness of outlines in the female figure needed a more quiet and definite background.

Also the size of the figure has something to do with the total effect. Of course, in a painting where the figure is actually life size, it is of more importance than in any of the photographic sizes. In a painting the problem consists of making the figure look life size while drawing it on a smaller scale. In photography the filling of the picture area is of more importance.

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"Woman with the White Shawl" by Wm. M. Chase

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To leave a small space at both the upper and lower margins, as in our two portraits, is a reliable method. It has, however, the tendency of making the figure look as if it were stepping out of the picture. A little more space on the top is all that is necessary to make the figure recede into the background.

To show more space at the lower than upper margin is usually an unsatisfactory arrangement; and equally so is the device of letting the figure touch either the upper or lower margins. It produces an effect of bigness but is apt to look clumsy and out of proportion.

License to Use Flashlight Powder Now Necessary

Inasmuch as the ingredients contained in flashlight powder have been classed by the Government as explosives it is now necessary for all vendors and users of flashlight powder to procure a Government license permitting them to sell or to use it for photographic work. The license may be obtained through the local licensing agent in each city or county and the fee described by the law is 25 cents. Failure to procure a license subjects the delinquent to a heavy fine and imprisonment. Every manufacturer, dealer and user of flashlight powder *must* be licensed.

To Correct a Misleading Announcement

On page 12 of PORTRAIT for February, 1918, appeared an illustration of a card used by Mr. L. E. Lafler of the Art Shop of Prineville, Oregon, for sending bills for finishing work to his customers.

A photographer who tried out the plan after our announcement was published has reported to us that the Post Office in his town would not accept it for mailing at other than first class rates. We immediately asked for a ruling by the Post Office Department and are

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June for New Members

The Photographers' Association of America is now completing plans for a big membership drive in the month of June, to increase its rolls to 10,000 active members.

Every state in the Union and the Dominion of Canada will be ambitious to make a big showing, and so each city and each town is urged to prepare for this drive and be ready on the moment when the call comes.

There will be state and city chairmen and working under them will be cohorts of representative photographers in every city, who will personally call upon the members of this profession and sign them up for the great work that photography has in hand.

The committee urges that photographers individually take this up as a personal responsibility *now* and anticipate the stronger effort to be made in June through personal appeals to their fellow photographers, and send the memberships, with checks, to the National Headquarters at Washington at once. They will be credited as of the membership campaign for the month of June.

The committee arranging for the membership drive consists of President Ryland W. Phillips, Philadelphia, Pa.; Pirie MacDonald, New York City; Geo. W. Harris, Washington, D. C.; Henry Fell, Rochester, N. Y.; J. B. Schriever, Scranton, Pa.; and Chas. J. Columbus, general secretary, Washington, D. C.

Vice-president Charles L. Lewis of Toledo, Ohio, in appealing to photographers everywhere to rally to the support of the National Association, declares that "Hundreds have been benefited and built up through their membership in the Photographers' Association of America. All the really successful men of the profession are, or have been, members, and I have yet to find the man who would not say he got more out of the association than he ever put in."

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Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

V. THE "INTERIOR" DEVICE

TO get away from the sameness of pose of bust and single figure portraits, artists are constantly trying to combine portraiture with the painting of interiors, in a similar manner as so many photographers practice home portraiture. The amalgamation of two distinct motifs is a difficult proposition; it is very much like the score and libretto in an opera—one or the other is sure to strive for superiority. But after all, one may argue as much as one likes, the music remains the main thing just as in a portrait composition the face and figure should reign supreme.

This, however, is rarely the case. An interior which shows a room in a perspective view with side walls and vistas through windows is in itself an intricate proposition. It has to suggest atmosphere to look real and interesting, and to place figures that are good portraits in this atmosphere is almost an impossibility. The more natural the grouping is (and it ought to be natural), the less will the attitudes of the figures conform to what we generally understand by portraiture. Take, for instance, Tarbell's "My Family." Edmund C. Tarbell is one of our best figure painters and has experimented a good deal with figures in interiors.

In "My Family" he had the advantage of depicting familiar territory, his own home, and models whom he could subject to all the whims and liberties of rearrangement. And yet there is only one figure which would pass as a regular portrait—the girl sewing in the wicker armchair. Besides this full figure profile view, there are three heads in three-quarter which, taken separately, might fill the demands of bust portraits. The female figure to the right has merely a decorative value. In legitimate portraiture this would never do.

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Even in group portraits of twelve figures or more, as those of Franz Hals, there should occur no omissions of faces. A composition like Tarbell's is too good a picture to be a good portrait, yet the aim was portraiture.

Aside from this the picture has great charm. It is a natural scene rendered with clearness and sympathy.

"My Family"
By Edmund C. Tarbell

Instead of amalgamating figures and furniture into a massive effect, he disengages the separate forms, as it were, and delicately connects and blends them by light tonal values. The moderation, that rejected anything harsh or superfluous, with which the picture was painted, is one of its principal merits.

The less the artist shows of an interior the easier the problem becomes. In Miss Hale's "Lavender and Old Ivory" there are plenty of accessories, even more

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than in Tarbell's picture, yet the figure holds its own. And this is due, first, to the clever spacing or spotting of the principal objects, and second, to the elimination

"Lavender and Old Ivory"

By Lillian Westcott Hale, United States

of perspective. The vista of the corridor to the right is a mere incident and enters into the composition as a detail of pattern design and not as a factor of atmosphere and space. The selection of merely one wall as

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a background, if properly selected and arranged so that it looks absolutely natural, is apt to be sufficient for the suggestion of an interior and a home atmosphere. In the Hale picture the mantelpiece is little more than a decorative incident. Still, it makes the picture what it is, a truly pictorial composition, harmonious and refined, and there is no reason, despite a certain vagueness of representation, why it should not be considered a portrait.

Much depends on the arrangement. In this case the balance of the main figure with the seven or eight accessories is perfect. Each object is isolated, and yet the combination of all the various shapes and accents has the effect of a compact whole, of an indestructible harmony from which nothing can be detached. It is in this direction where the "interior" device can be of real value, as it discloses new possibilities of attitude and arrangement in the treatment of figures without overstepping the boundary lines of portraiture.

Prints by Projection

One of New York City's most successful photographers, one whose Studio has been turning out the kind of work which Fifth Avenue so readily absorbs at high prices, owes a large part of his success to skillful manipulation of his negatives.

From comparatively small negatives, 8 x 10 being the largest, he produces for his surprised and pleased patrons "prints by projection" that always equal and often surpass the contact prints in quality and artistic merit. He explains to his trade just how, from the small negatives, two methods of printing may be employed—contact and projection, and how by the latter method not only a picture of larger size may be produced, but also how with some subjects, in prints by projection, desirable qualities can be enhanced and

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weaknesses minimized, to obtain a result much more pleasing than when printing "in contact."

Never once does he say "enlargement," for the reason that to most people, as he analyzes their psychology, the word conjures up visions of the crayon monstrosities foisted on the public by unscrupulous solicitors in past years, or the cheap bromide enlargement of the amateur finisher's display window.

ENLARGING CYKO is the unrivaled medium for "prints by projection," whether they are portraits of highest art, the simple little genre pictures or landscapes of the amateur, or commercial subjects. Its dependability under all sorts of working conditions, its speed, comparable with that of the bromide papers generally selected on account of their speed alone, its ease of manipulation and latitude, account for the ever-growing demand for ENLARGING CYKO.

The making of "prints by projection" is a profitable adjunct to the business of any studio photographer. They bring good prices, are the means of increasing the volume of each order, and are extremely gratifying to the customer.

ENLARGING CYKO in its two grades and four surfaces is the one medium in favor with all who are doing this kind of work. It is the paper which gives contact print quality to prints made by projection—something that is impossible with other mediums of photographic expression.

Its use is not confined to professional studios alone, but it is also being employed more and more extensively by commercial photographers, many of whom are doing Government work, and also by the Government itself in the various branches of the military and naval service.

It will pay every reader of PORTRAIT who is not already using this ANSCO product to determine for himself the merits of this medium prepared especially for the production of "prints by projection."

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Read the Official U. S. Bulletin

OWING to the enormous increase of Government war work, the governmental departments at Washington are being flooded with letters of inquiry on every conceivable subject concerning the war, and it has been found a physical impossibility for the clerks—though they number an army in themselves now—to give many of these letters proper attention and reply. There is published daily at Washington, under authority of and by direction of the President, a Government newspaper—The Official U. S. Bulletin. This newspaper prints every day all the more important rulings, decisions, regulations, proclamations, orders, etc., etc., as they are promulgated by the several departments, and the many special committees and agencies now in operation in the National Capital. This official journal is posted daily in every post-office in the United States, more than 56,000 in number, and may also be found on file at all libraries, boards of trade and chambers of commerce, the offices of mayors, governors, and other Federal officials. By consulting these files most questions will be found readily answered; there will be little necessity for letter writing; the unnecessary congestion of the mails will be appreciably relieved; the railroads will be called upon to move fewer correspondence sacks, and the mass of business that is piling up in the Government departments will be eased considerably. Hundreds of clerks, now answering correspondence, will be enabled to give their time to essentially important work, and a fundamentally patriotic service will have been performed by the public.

Do not forget that June 28th will be National War Savings Stamp Day. Buy as many as you can.

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Pictorial Aims of Modern Portraiture

By SAĐAKICHI HARTMANN

VI. A REALISTIC GROUP

THE "Portrait Saglio Family" by the French painter Prinnet is an example of story-telling portraiture; or, in other words, the artist chooses to see his sitters like models in a *genre* picture. I have seen quite a number of European pictorialists put this style of interpretation into actual practice and have also come across a few examples in this country; still, I doubt whether it will ever meet with general public approval.

Let us investigate the mechanism and effect of this innovation. The subject matter necessitates clear definition. This is desirable, but can scrupulous accuracy not go too far? Art, even when it attempts expression, should never offend the eye; it should charm it and, in short, always remain art. And this is particularly true of portraiture. We do not want mental caricatures such as Hogarth has produced. And it is of no particular interest to see such and such a personality delineated in a certain mood with which we are unacquainted. But this is just what is going to happen.

Let us look at our picture. The whole treatment is *realistic*. The scene is laid in the corner of a sitting-room. There are present three persons, the father, the mother, the daughter. Apparently the old lady has said something of import to her daughter and watches the effect it has upon her. The daughter weighs the information in her mind, has folded the hands on her knees and stares into space. The old gentleman—well, it is difficult to state whether he is interested in the discussion or whether he is merely listening and looking at the two figures on the sofa.

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The incident which produces these various facial expressions is so vaguely suggested that it does not detract our attention from the actual outward appearance of the sitters. This is a merit. And yet we wonder why it was necessary to render special sentiments and characteristic traits more visible, and

"Portrait Saglio Family"
By Auguste-Emmanuel Prinnet, France

to excite the spectator to reflect on qualities that assist our appreciation of the individual sitters as little as that of the general group arrangement.

There is no doubt that these faces and figures possess likeness qualities, even very pronounced ones, nevertheless qualities that are specialized to a certain note of temperament and sentiment, so that really very little is gained thereby. Does the expression of the mother's face really enhance it? Surely the young

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woman's physiognomy displays no increase of beauty or expression, and the father's features have a dull and stereotyped look about them. It is surely not the vocation of portraiture to accentuate realities. The portraitist has always been anxious to mend or hide. A projecting chin, a too prominent nose, wrinkled and obese features, the over-large head and diminutive limbs of a child are undesirable attributes. And the same is the case with facial expressions that do not show the structure and proportions of a face under more favorable conditions than the quiet and normal ones of everyday life.

The group taken as a composition is not without merit. The dark planes are well balanced with the lighter parts of the picture; furthermore, each figure holds its own. They are three distinct personalities, and none can be said to be of more importance than the others. This is probably one of the reasons why this style makes an appeal to certain discerning portraitists. It allows more freedom in the treatment of groups. What portraiture gains, therefore, by arrangements of this kind is not greater beauty or truth, but a wider field for its scope—that is greater variety of form and larger liberty. Its aim, despite its exaggerations, is most sincere, it advocates stronger illusions of detail and finish, but its spirit is apathetic to our spirit, feeling and artistic taste, and nothing, I presume, will ever make it anything but a stranger in our land.

Still, it is well to know the various phases of the reckless and troubled art of today, and to accept all efforts as valuable object lessons, what to sponsor and what to avoid.

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paper which gives distinctively bright results, is going to prove the formula by which anybody may secure similar results. Studio lighting naturally plays its part, and so also does the skillful balancing of the exposure and development of the negative in reference to the contrast-giving quality of the printing paper. But we have perhaps said enough to direct attention to a method of working which certainly obtains its best commendation from the quality of the work sent to us by Mr. Robbins.—*The British Journal of Photography*.

Photographic Conventions in War Time

THE Missouri Valley meeting, the second of the war-time conventions held by an amalgamated association, took place at Kansas City, July 8 to 12, 1918, and was successful from every point of view.

An attendance of nearly three hundred photographers, all anxious to make the most of the meeting from both the educational and social sides, was greatly encouraging to the executive board which directed the convention activities.

All of the demonstrations and lectures were timely, interesting and enthusiastically received. The manufacturers, although by agreement not making extensive exhibits, were fully represented and had an opportunity to meet the photographers informally at stated hours during the proceedings.

The officers for 1918-19 were elected as follows:

President, Harry Pottinger, Wichita, Kans.; Vice-President, Henry Moore, Kansas City, Kans.; Secretary, C. J. Fennell, Columbus, Nebr.; Treasurer, P. A. Miller, Arkansas City, Kans.

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Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

VII. ON FORESHORTENING

THE ability to draw figures in foreshortened position has at all times been considered an enviable accomplishment. One has only to look at the large religious and historical compositions of a Michelangelo, Correggio or Tiepolo to realize how much it has been in favor, particularly so in mural decorations. It demands a thorough knowledge of anatomy and great manual dexterity, but it seems to be deprived of any special advantage when introduced into the domain of portraiture. At least, one would think so. Nor has it ever been utilized to any extent, as far as I can remember, in this branch of art. And yet if we look at the accompanying illustration, a portrait of a young girl, by Thomas P. Anschutz, one of our American painters, we are surprised to find a figure in an attitude that displays a strange amount of foreshortenings—in fact, almost nothing but foreshortenings. The leg from the hip to the knee is foreshortened, and so is the forearm resting on the lap, as well as the upper part of the arm supporting the head. Even the face leaning sideways is taken from a similar viewpoint. It is done in masterly fashion. There is nothing cubistic about it. It is good drawing throughout, smooth and flowing, clear and precise, and not without grace and elegance.

A rare accomplishment. But to what purpose! No doubt, to do something out of the ordinary, something that takes special skill to perform, and for that reason is not so easy to imitate. Is it worth the pains, may be asked by some photographer who realizes how difficult it would be to make such a composition by photographic means. Everything in art is worth the pains, provided the result is as satisfactory as this one. Besides, the public is not concerned with the labor involved in the production of a work of art, only the result.

A technical element

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The question is, whether this picture is as good as other simpler compositions, and whether it has some

"A Rose" by Thomas P. Anschutz, United States

special pleasure to convey. It seems to me that the main enjoyment of any representation of this kind lies in the technical skill, and only, if accurately done, in

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an increased impression of naturalness. The figure is apt to look more round. Any decided line seen in perspective, as that of the leg, in this instance, increases the feeling of actual dimensions. One becomes conscious of a certain distance from one point of the body to another.

Foreshortening, furthermore, produces unusual combinations of lines and planes, and thereby renders the object more picturesque. Anschutz's figure is composed in a sort of S shape, and the numerous undulating lines in the drapery produced thereby are pleasing to the eye, while the upper part of the body has the charm of attenuated lines. The lines are, as it were, pressed more closely together than they would appear in a more normal attitude.

There is really nothing extraordinary about the position of the arms and head. They are such as occur in many portraits. And if we regard matters from this viewpoint, we will arrive at the conclusion that mild forms of foreshortening are not as uncommon in portraiture as we might think at the first glance. In a way, all three-quarter and all near- and far-profile views are foreshortened. But we are so familiar with this sort of representation that we do not regard it as such. It is really only the full face and clear profile views that are exempt from perspective diminution, and they are the most unwieldy and prosaic poses known to the portraitist.

For, as mentioned before, the picturesqueness of the human figure depends largely on slight shifts of the figure, forward, backward or sideways as it may be, that destroy the absolute symmetry of proportions and permit the display of receding planes.

The painter of "A Rose" has made the most of this element of slight distortion. He was fully aware of the dangers of foreshortening, but courageously went to work and mastered it in a new and delightful fashion.

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An Autumn Offensive

WAR in these days is conducted on so vast a scale that every major operation, whether financial or military, must be planned months in advance. Men and money must be marshaled and munitions manufactured long before the signal is given to open the engagement.

Far behind the lines, in Berlin, Hamburg and other financial centers of Germany, the enemy financiers last winter prepared the Eighth Tyranny Loan, which brought in \$3,600,000,000 in money of one sort or another this spring. Today they are getting their people in line for the ninth loan. Since the fall of 1914, the German war loans have been offered regularly at intervals of six months or so. If they work on schedule this time, the Germans will be floating the ninth issue about the time the Government of the United States offers the Fourth Liberty Loan to Americans this autumn. Thus both nations will be tested at the same time and the American dollar will compete with the German mark. But this Government plans the greatest loan of history. It is expected to be twice as much as the Eighth Tyranny Loan and a billion more than Great Britain's Victory Loan of \$5,000,000,000, which is the largest yet floated in any country.

So stupendous an undertaking as the Fourth Liberty Loan requires the most careful planning on the part of every American, of whatever age or condition of bank roll. The time to meet the call of the Fourth Liberty Loan is now, and the way to meet it is by preparing a program of saving. The Germans are busy right now on their loan. Are you preparing for yours? To be thrifty and forehanded at this time is the task of every American who wishes to take part in Uncle Sam's financial offensive next autumn. To conserve resources, not only of labor and materials but also of credit and cash, is to perform a war service of the first magnitude.

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VIII. THE SO-CALLED "PAINTER-LIKE" TECHNIQUE

THE so-called painter-like technique has haunted the efforts of many ambitious photographers, and has been the Waterloo of many a good, even excellent, print. Its quality is strictly of the artistic order and for that reason so desirable. By painter-like technique are meant those clever daubs and flourishes of the painter's brush that look so spontaneous as if they were produced by accident, and that enhance so greatly the textural quality of a picture. In photography the sketchy portrait is hardly ever a pronounced success. It usually looks a trifle amateurish. This effect is not without a cause. In plain words, it is mostly due to lack of manual skill.

The painter who prides himself on being a master of brushwork is sure to "sling paint" for several hours every day, if for nothing else but to keep his arm in trim, not unlike the piano virtuoso who is forced to practice half a day to make his fingers flexible and capable of that almost unconscious mechanism which is obedient to the slightest suggestions of his mind. It requires a thorough mastery of draughtsmanship and constant practice. The best effects, true enough, are produced accidentally in many instances, but they are based on superior manual dexterity. And the photographer has neither the leisure nor opportunity to acquire this accomplishment.

Frank Duveneck and J. Frank Currier, who furnish the illustrations for this discussion, are both American pupils of the Munich School and have played an important part in the technical revival which occurred in this country in the eighties. The Munich School laid special stress on draughtsmanship. Both artists have profited by this training; they belong to our foremost

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“Whistling Boy” by Frank Duveneck, United States

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technical exponents. Their brushwork, however, is so virile and brilliant that it is more Gallic than Teutonic in character.

To them the essence of a visible object consists of the spot of interesting shapes and flourishes. All spots are endowed with distinct definite character, and it is the artist's task to weave them into harmonies in precisely the same manner that a composer combines the tones of the musical scale. Each stroke must possess a beauty of its own, some delicacy of touch, some happy grace, so that their combined effort enters the eye by a thousand little paths. All this is based, it is claimed, on the scientific truth that each part of a picture as it is recorded in the field of sight, appears but as a single spot modified by those that surround it.

But it is a difficult problem to play thus at will with details and then to gather them together into a consistent whole. The complexity, the independence, and the fantastic caprices of the different parts are apt to play havoc with the final and total effect.

Notice how the sleeve and apron are treated in the "Whistling Boy," and how wilfully the tie is arranged in the Currier portrait sketch (of the same title). I advisedly use the term "sketch," as there is always something unfinished about this kind of work. Of course, this is a merit rather than a shortcoming—in this method of interpretation, for its principal aim is to fascinate and captivate the beholder by minor technical impressions. The first idea is to please by the delightful manner in which each part is executed.

In photography this is most easily attainable by omitting all manipulations by hand, that is, additions which resemble actual drawing, etched lines and brush strokes, and to try to achieve these spontaneous and

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"Whistling Boy" by J. Frank Currier, United States

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picturesque effects by contrast, as shown in the cap and shirt-front of the Currier sketch and the dark waistcoat and the white patches of the shirt in the Duveneck study, which even in monochrome almost suggest color. Of course it will not produce the spottiness of effect; this may be regrettable, but as each medium has some qualities that are intrinsically its own, it is wisest to leave them where they belong and to strive for the development of such accomplishments as lie within the reach of one's chosen medium.

Uncle Sam Offers Commissions for Good Photographers

Photographers are urgently needed by the signal corps of the army to engage in the compilation of a pictorial history of the war. Until the immediate needs are met, some commissions will be given to experienced men from civil life, in addition to sixty lieutenants and as many first class sergeants who are to be selected for the work.

Other men will be sent temporarily to the signal corps school of photography at Columbia University, New York, where they will be taught not how to take pictures but what kind of pictures to take. The successful newspaper photographer represents most nearly the type of man needed. For this work a "nose for news" is required, as well as the technical ability.

Many of the men commissioned will become staff officers of army divisions, and as such will be in charge of the work of making a pictorial history of the activities of the divisions from the time of organization through active participation in the conflict.

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IX. UNUSUAL ARRANGEMENTS

Not in the tradition

UNUSUAL arrangements have been introduced into portraiture principally for the purpose of startling the beholder by something that is new and out of the ordinary, far away from the practices of everyday routine. These artists who venture forth on new paths complain of the limited methods employed in the portraiture of their time and proceed to enrich them. Innovations of this kind, no matter how seriously thought out and solidly constructed, have something haphazard about them. They do not follow or set any standard; they are in most instances show-pictures whose success depends on the approval of public opinion.

Their composition may seem rather daring to those who rely upon the old rules and think that they should be always observed. But it should be remembered that art is made to please the eye, and that the fundamental laws of composition, of balance and proportional relations, always remain the same, no matter how unconventional the new combination may be. It should be agreed, therefore, that that which is pleasant to the eye is within the rules of art. It is the eye that should be consulted for the final verdict.

Still, the situation is slightly different in portraiture. The latter has certain regulations of likeness and clearness of definition, of direct representation and reproduction of actualities, which cannot be brushed aside. The painters are aware of this and try to escape criticism by labeling their efforts with pictorial titles as "Promenade" and "Village Rider," that have but little to do with portraiture.

These modern painters certainly do not suffer from poverty of imagination. They put all the variety they can into their portraits, and they quite well understand

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to make them unusual when the sitters give them the chance. Gustave Pierri's attempt of depicting a mother with her six children and a dog taking a walk in a winter landscape resembles a humorous illustration. He made use of a certain flatness of tone and a decorative design that repeats triangular shapes throughout the composition. There are five elongated triangular shapes of which the eye becomes conscious at the first

"Promenade" by G. Pierri, France

glance. But not satisfied with these, he introduced all sorts of triangles, in the smaller children, in the feet of the dog and the three little ones, and in the details of the costume (noticeably in the caps). Even the upper contour of the group produces a zigzag line. The faces are shown either in profile or liberal three-quarter views so there is no reason why they should not be faithful

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records of resemblances. Quite a daring performance displaying considerable skill in composition!

The handling of a group of seven is at no time an easy task. The question is solely whether people care to be represented in such a *mardi-gras* fashion, whether it is in good taste and fulfilling the purposes why it was made. That such a procession—as a motif as well as in treatment—is stepping outside the boundary lines of portraiture is indisputable.

"Village Rider" by John C. Johansen

The "Village Rider" is a more favorable theme. It has a charm of its own. Besides, we have seen so-called equestrian portraits by Velasquez and others. People accept more readily what they have seen before, as it seems to them "like traveling in a country they know and love." The innovation in this picture con-

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sists in the peculiar manner in which the lower margin cuts into the figure of the horse. It is a mannerism we have learned from the Japanese. The broad division of the subject matter into a few lines and large planes is excellent. The introduction of the tree is masterly, only the right side of the picture is very weak. Although the suppression of the horse's head may have been necessary in order not to detract the interest from the child, the foreshortened view is anything but beautiful.

The two examples suffice to reveal the danger of too drastic innovations. On the whole it is better to practice less variety of arrangements than inadequate ones. If we feel that we cannot invent new devices without making them seem affected, forced and inappropriate, we should not abandon what is fit and natural for the sake of novelty.

A Substitute for Bromide of Potassium

An effective substitute for bromide of potassium is mentioned by *The Amateur Photographer* from which the following is quoted: "The quantities of bromide of potassium available for photographic purposes are—during the progress of the war—becoming less and less; and those who use this valuable salt in various operations may have had cause for alarm at the steady rise in price. They can be reassured, however, and will find that bromide of sodium—a chemical that is much cheaper than the potassium salt and is more freely obtainable—will serve practically the same purpose in photography. We have used this chemical recently with complete success as a restrainer in various developing-formulas for plates, films, and papers, and found that its action differed but very little from that of bromide of potassium. In the various bleaching-baths for sulphide-toning, it replaces the potassium salt, weight for weight, and the results are indistinguishable from those for which the original formulas were em-

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X. THEATRICAL EFFECTS

THEATRICAL portraiture is really in a class by itself. In its domain all sorts of devices, unusual light effects, bolder shadows, and more varied accessories aside from the costume, which, in itself, is an attraction, seem to be permissible. It is the very opposite of careful moderation and classic convention. Its tendency is literary and descriptive, and it is sustained by foreign ideas coming from all parts. And instead of trying to get rid of all these embellishing influences, this style of representation thrives by utilizing them to the fullest extent. All that is necessary is that the glare and the caprices of the footlights are held in rein by the judgment of the portraitist. Still, there is always something affected about these productions, but it is more the fault of the person represented than of the portrayer. It is the translation of a world in which forced attitudes and colorful effects are the order of the day.

Our illustrations depict two theatrical celebrities by two of our best American portrait painters. The "Little White Dancer" by Ben Ali Haggin is an exhibition picture, such as are used as advertisements in the lobby of theaters. It has the true flavor of the stage about it. The dancer stands before the curtain and the footlights throw a huge shadow on the same. It does not depict any particular incident, for when a dancer is called out before the curtain to acknowledge the applause bestowed upon her performance she is not apt to stand in such a rigid attitude.

It is here where the portrait proposition enters, as bowing or picking up the flowers would hardly constitute a portrait pose. In pictures of this kind one does not reason so exactly. The main thing is a strong and

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picturesque effect. The lighting from below always conveys the impression of something weird and dazzling and a young woman in the regular ballet costume, although not a lofty vision, is sure to prove attractive. There is nothing delicate and effeminate about this

"Little White Dancer" by Ben Ali Haggin

representation. There was no chance for half tones or a delicately drawn image. The direct and somewhat crude lighting prevented this. The qualities that strike me in this picture are its cheerful vigor, its clearness

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of form, and the unusual virile force of the lady, and indeed of the whole treatment.

The portrait of Mme. Gerville-Reache by Irving R. Wiles, is a costume picture with ordinary studio lighting. The face is kept in due prominence, in this instance not an easy task, as the costume is quite elaborate. It is for that reason, no doubt, that the painter treated the arms and hands apparently so negligently. One arm is foreshortened and hardly shows the hand; of the other only the hand holding the fan is visible. If the arms and hands had been depicted with greater animation, sporting the fan for instance, the face would have suffered thereby. This is another instance where the portrait idea asserted itself. The painter was, after all, more interested in the portrait of Mme. Gerville-Reache than in the depiction of a stage character. The pose is not at all characteristic of Carmen as we know her from Bizet's opera or Mérimée's novel. The excuse, of course, is that portraiture is not illustration. But why then don the costume? Merely for the pictorial effect?

These are the incongruities of theatrical portraiture. The latter rarely possesses simplicity and dignity. It does not strive for naturalness and truth. It is interested in minor artificialities of representation.

And yet it has one merit that cannot be undervalued. It affords greater variety of subject matter. Poverty of invention is almost excluded, and repetition can be more easily avoided. And if judiciously applied many of its little varied expressions could be introduced into legitimate portraiture. Still, artists who explain themselves best in their works generally use more repetitions than others. This is because all good portraitists search for the best poses and the best lighting by which to express their conception of people, and they find it difficult—although they know that variety is pleasing—to quit their best formulae of expression for less good ones.

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Madame Gerville-Reache as "Carmen" by Irving R. Wiles

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experimental way for the purpose of showing what can be done when the sepia tone is to be ignored—a paper with a very long scale of well-balanced steps and gradations but with an extreme warmth. We doubt very much whether there would be a very large demand for such a paper, because however much some photographers may wish to indulge their own notion the public will continue to admire and demand beautiful van Dyke brown prints; but that is also an individual opinion, and what we are seeking is to get the mind of the majority of the photographers themselves from the point of view of their patrons. Our publishers' aim is to please the photographers by giving them what they want, and it would be interesting to learn from them the ideal which they have set for the future regarding a photographic printing medium.

Will whoever may read this take the time and trouble to write to our publishers, the ANSCO COMPANY, expressing his unbiased opinion? The ANSCO COMPANY can do wonders; they can produce anything that is wanted in the photographic line when proper raw materials are obtainable. As an instance of their easy faculty to meet requirements and conditions we think we may cite with propriety their success in producing for the Aircraft Department of the Government at the outset of the war, a certain kind of paper for aero work. All manufacturers were given the opportunity of producing what was needed. The specifications and requirements were rather severe, it is true, but ANSCO COMPANY, after a few experiments, produced the kind of Enlarging Contrast CYKO which was ordered by the Government as the standard in that particular field. They can do for the photographer what they did for the Government if they can find out exactly what the photographer will be looking forward to when times become normal, and when everyone will be looking around for something "just a little different" to attract business.

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XI. THE GRACEFUL POSE, ITS MECHANISM AND PICTORIAL VALUE

IN the portraiture of women the graceful pose enjoys the greatest popularity. It is the accepted method. A lady sitter, no matter how easy and free in her movements and gestures, rarely makes a perfect composition which would allow copying without the addition of further embellishments. There is in this style little opportunity for the invention of new pictorial devices, and the artist must possess a remarkable capacity for assimilation. Our modern idea of gracefulness and elegance is still infused with the spirit of the great English and French portrait schools.

The capricious moods and nervous gayety of the French classics, the smooth and flowing style of Gainsborough's drapery effects, the sentimental poses of Romney and Greuze, and all the various pictorial inventions of a Reynolds, Raeburn, Kneller, Hoppner, Lawrence, as well as the exquisite hand-posing of van Dyck and the Old Masters, still sway our memory with astonishing pertinacity. Nobody can escape these influences. Although we may have never visited the European galleries, we are well acquainted with their works and cannot but feel their charm.

The artist who is most successful in this style of interpretation seems to be the one who idly follows his inclinations, does not trouble to enter so very deeply into the spirit of the people he meets, but gleans all he can and then reproduces it from a modern viewpoint. This is never deliberate imitation. It is the artist's memory that serves him as he pleases. The traditions reappear unbidden. They may impress us at times as being a trifle forced, but in a line, in a gesture or some part of the arrangement there will

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"Girl in Pink"
By Wallace W. Gilchrist Jr.

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shine out a clear reminiscence of the accomplishments of former times.

Take, for instance, the hand on the dark cushion in Gilchrist's "Girl in Pink." Comparatively few ladies can pose a hand with such perfect relaxation from the wrist and manipulate the finger in such a fastidious fashion. It needs careful arrangement, suggestion and guidance, and *actual* placing, and is prompted unmistakably by some Old Master idea that haunted the mind of the artist. The tilted head reminds one slightly of Romney and the arrangement of the bust has something of Lawrence about it. Even the way the girl is seated gives us an impression of artificiality. But all these various factors welded together by some dominant idea help to produce the desired effect of a graceful pose. Eclecticism, i. e., knowledge and application of previous styles, is not harmful as it enhances the composition. Nor does it, if well done, ever bear any direct resemblance to the specific work of another artist. The portraitist who carries all the Old Masters in his mind is the last one to copy; he selects, and it is rather his spirit that is akin to theirs.

Edmund C. Tarbell's portrait, "The Dreamer," is a much simpler composition. The pose is not unlike the other but more naturally taken. Also the technique is broader, and the way in which the right margin line cuts into the figure gives it a more modern aspect. Nevertheless, there is not the slightest doubt that the pose is not an accidental one; on the contrary, that it has been posed and rearranged and altered until it acquired the effect of a compact entity which satisfied the demands of grace and refinement. One feels that the painter experienced considerable difficulties, that he wished to assert his technique (as seen in the background, which, despite slovenly treatment, con-

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"The Dreamer"

By Edmund C. Tarbell

Edmund C. Tarbell

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veys distance and atmosphere), but that his hand was halted by all sorts of considerations.

The much desired quality of making a portrait "sparkle with life" is difficult to obtain in this manner. Whenever gracefulness is made the main object of a representation, the pictorial harmony becomes tightly bound to the despotic laws of traditional beauty. It is naturally somewhat superficial, sentimental and polished, but it pleases the eye.

Of Interest to All

The *Portland (Oregon) Spectator* recently printed the following article, and as it is of interest to you, why not cut it out and have your local paper print it? It will do you and the public good.

PHOTO-GRAFTERS AT WORK

"Mothers and wives of soldiers should be on their guard against an invasion of sharks who are practicing a comparatively safe but very contemptible species of robbery by a revival of the old photograph. Going to homes where service flags are displayed, the swindlers make an agreement for a specified and apparently reasonable sum to enlarge the photos of the absent soldiers. The pictures are enlarged and enclosed in cheap and flashy frames; and it is in the enforced purchase of these that the wives and mothers are robbed. For the frames, the canvasser demands an exorbitant price, and when the intended victims refuse to pay he becomes insulting and abusive.

"The wives and mothers of soldiers should have nothing to do with the photographers, who usually represent out-of-state principals. There are plenty of legitimate photographers in Portland who, for a reasonable sum, will enlarge and frame the pictures of absent soldiers."—*Bulletin of Photography*.

Don't Quit

*Remember, the soldiers are still in the camps,
So keep right on buying your War Savings Stamps.
—Exchange.*

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XII. DECORATIVE INVENTIONS

THE decorative style in portraiture is largely a matter of embellishment, and quite often superfluous embellishment. It attempts to heighten and enrich the impression we derive from a picture by the introduction of all sorts of beautiful accessories that are beautiful in themselves, but that have really little to do with the main purpose of the representation, provided that the latter is supposed to be a portrait. The artist selects haphazardly a number of picturesque objects, and delights in the enjoyment of their form, color and texture for their own sake, for sincerity of expression takes a second place with this style. Its first idea is to please. What, for instance, has all the bric-a-brac, the candlestick and Japanese jar, to do with the subject in Neilson's "The Hand Glass," except to fill space?

Of course, this overloading of a picture with an incongruity of objects is meaningless. It is only of value when the artist makes them say something. Each object must have its own individuality and importance as a part of the composition so that nothing can be taken away without spoiling the whole. In criticising such an effort we must not forget to distinguish the leading theme from the decorative inventions that encase them. These additions may be sometimes rather commonplace, and yet be pleasing enough to be in good taste. They may be used in order to make an effect-loving public accept a beauty too refined or subtle for general appreciation. Some of the best portrait painters are guilty of this condescension. And so if we find some very ordinary accessories introduced into a composition we must not misjudge the sincerity of the whole. The clever artist makes

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concessions only in points of minor importance. He never tinkers with his original inspiration and the thing he values.

"The Hand Glass"
By Raymond P. R. Neilson

There is no doubt that if the figure in the Neilson picture had been placed a trifle higher a much simpler

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background would have done just as well. The hand-mirror and the powder-box would have been ample for any incident of occupation. Even the Japanese print behind the head of the sitter did not call for the spottiness on the left side of the picture. But as the expression in the face is an exceedingly virile and spontaneous one, the artist wished to balance it by a general animation throughout the picture. He accomplished the balance, the face stands out clearly. Still we feel that this unusual variety of minor points of interest was hardly necessary. It is surely not a calm and tranquil harmony that has been achieved by this wild outpouring of accessories, but rather an exaggeration of decorative possibilities.

Louise Cox in her "Mayflowers" proceeded with more moderation. It is not as brilliant but is a more rational composition. In the Neilson picture the equilibrium of proportional relations is almost upset; in this case the figure of the little girl is absolutely the center of attraction. It absorbs everything, even to the extent that we hardly notice the Venetian glass with the flowers. Accessories are used merely as accessories, and their decorative value consists solely in producing a more perfect harmony. The shape of the child without the cushion and the flowers would be unsatisfactory, and only through the combination it becomes a continuous shape that is agreeable to the eye.

But this method hardly carries out the true significance of the decorative idea. It must be a little less temperate and calculating than in this picture, and a little more so in the other. The introduction of decorative elements presupposes wilfulness, an unrestrained play of imagination. Such a style cannot be bound by ordinary rules. It should be ex-

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pressive rather by richness and force than by proprieties and niceties. Taste alone can be the regulating power, and a sound sense of balance will

"Mayflowers"
By Louise Cox

protect the artist against overemphasis and excess, and against anything that oversteps the limits of pictorial imagination.

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